

# 'In Country' puts twist on Vietnam war story

By Joe Bustillos  
Daily Titan

A group of fresh-faced soldiers waits to board a plane. A disembodied voice tells them their country is proud of them, that they are the chosen ones, the best.

The voice tells them that when the godless Viet Cong see how great

they are, they'll turn and run. The rear door of the jet closes. In the next moment, the soldiers find themselves waist-deep in a darkened jungle swamp. Several flares suddenly illuminate the sky and off to one side, the silhouettes of the enemy emerge. Time stands still.

Another voice is heard. But this time it's a high school principal

giving a commencement speech to the Hopewell, Kentucky, class of 1989. The soldiers in the swamp were ghosts in the mind of Emmett Smith (Bruce Willis), a dishevelled Vietnam veteran who is only half-watching his niece, Samantha Hughes (Emily Lloyd) graduate. Later, Hughes innocently tells her family that she believes that her father, who was killed in Vietnam

before she was born, was watching her graduate.

"In Country" is a lyrical tale about a young woman's desire to understand what happened in Vietnam and some veterans' desire to forget. It seems to say that when tragic losses go unmourned and commitments unfulfilled, ghosts are born that sap the energy and hope from those who have not

answered for themselves the question, "Why?"

Hughes' interest in what happened in Vietnam is piqued when she discovers a bundle of letters that her father sent her mother while he was "in country," the phrase the vets used to describe being in Vietnam. That her uncle

**See Vietnam Page 2**

## Vietnam

**Continued from Page 1**

and his buddies were reluctant to talk about it only pushes Hughes further in her desire to uncover this mystery and possibly get to know the father she never met.

As Hughes, Lloyd plays her character with common sense Southern determination and a convincing touch of naiveness. This is Lloyd's third screen appearance and third accent. The young British actress debuted in "Wish You Were Here" (1987) as a brash Brit who shouted "Up yer bum" at anyone who looked to stand in her way. She also appeared with a

Brooklyn Italian accent as the title character in the film "Cookie."

As the self-tortured vet Smith, Willis plays the unpredictable lost soul with unnerving ease and conviction. With this role Willis can say goodbye to the shallow smart-guy sitcom roles and follow others such as Michael Keaton ("Clean and Sober") and Tom Hanks ("Nothing In Common") into some roles with pathos and heart.

Director Norman Jewison wonderfully uses the Vietnam flashbacks as a chorus with the rest of the film as the song. The film is nicely balanced in its attempt to portray the alienation of those involved with Vietnam and some of the mythology surrounding the experience.



Joe Bustillos

Daily Titan

48 LINES

Movie review: 'In Country' (Warner Brothers)

getting pretty chronological, aren't we?

"In Country" begins with a group of fresh-faced soldiers waiting to board a plane, and a disembodied voice telling them that their country is proud of them, that they are the chosen ones, the best. The voice tells them that when the godless Viet Cong see how great they are, they'll turn and run. The rear door of the jet closes and in the next moment the soldiers find themselves waist-deep in a darkened jungle swamp. Several flares suddenly illuminate the sky and off to the side the silhouettes of the enemy emerge. Time stands still.

A — The voice chimes in again. But this time it's the high school principal giving a commencement speech to Hopewell, Kentucky's class of 1989. The soldiers in the swamp were the ghosts in the mind of Emmett Smith (Bruce Willis), a disheveled Vietnam veteran who is only half watching his niece, Samantha Hughes (Emily Lloyd) graduate. After the ceremony, Hughes innocently tells her family that she believes that her father, who was killed in Vietnam before she was born, was watching her graduate.

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A little overboard, eh?

SP



some of the mythology surrounding the experience.

After having vicariously killed off the enemy that America couldn't quite defeat in the real world, it's refreshing to have a film that allows us to resolve that era in our lives and still keep our humanity intact. For some it's a matter of saying goodbye to those we have left behind. For others it's an extremely belated "Hello."

! Hello? How can it be a hello?



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48 Lines

DIDN'T I ALREADY  
READ THIS?

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MIKE CYSTER 992-2210





Emmett (BRUCE WILLIS) is consoled by his niece Sam (EMILY LLOYD) when he tells her that something is missing from his life and that he feels an emptiness in his heart in Warner Bros.' powerful and touching drama about the current generation's coming to terms with Vietnam, "In Country."

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IC-74



Emmett Smith (BRUCE WILLIS) pays his respects to some of the men he knew in the war at the Vietnam Veterans Memorial in Washington, D.C., in Warner Bros.' powerful and touching drama about the current generation's coming to terms with Vietnam, "In Country," also starring Emily Lloyd.

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WARNER BROS. Presents  
A RICHARD ROTH Production  
A NORMAN JEWISON FILM

IN COUNTRY

BRUCE WILLIS  
EMILY LLOYD  
JOAN ALLEN  
KEVIN ANDERSON  
RICHARD HAMILTON  
JUDITH IVEY  
PEGGY REA  
JOHN TERRY

Directed by NORMAN JEWISON  
Screenplay by FRANK PIERSON and CYNTHIA CIDRE  
Produced by NORMAN JEWISON and RICHARD ROTH  
Based on the novel by BOBBIE ANN MASON  
Executive Producer CHARLES MULVEHILL  
Director of Photography RUSSELL BOYD, A.C.S.  
Production Designer JACKSON DeGOVIA  
Film Editors ANTONY GIBBS & LOU LOMBARDO  
Music Composed by JAMES HORNER  
Associate Producer MICHAEL JEWISON  
Costume Designer AGGIE GUERARD RODGERS  
Casting HOWARD FEUER



## THE CREDITS

Directed by.....NORMAN JEWISON  
Screenplay by.....FRANK PIERSON and CYNTHIA CIDRE  
Produced by.....NORMAN JEWISON and RICHARD ROTH  
Based on the novel by.....BOBBIE ANN MASON  
Executive Producer.....CHARLES MULVEHILL  
Director of Photography.....RUSSELL BOYD, A.C.S.  
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Film Editors.....ANTONY GIBBS & LOU LOMBARDO  
Music Composed by.....JAMES HORNER  
Costume Designer.....AGGIE GUERARD RODGERS  
Casting.....HOWARD FEUER  
Associate Producer.....MICHAEL JEWISON  
Production Manager.....RIC KIDNEY  
First Assistant Director.....H. GORDON BOOS  
Second Assistant Director.....NILO OTERO  
Art Director.....JOHN JENSEN  
Set Decorator.....TOM ROYSDEN  
Prop Master.....TRISHA GALLAHER  
Dialect Coach.....TIM MONICH  
Camera Operator.....RALPH GERLING  
First Assistant Camera.....BILL COE  
Second Assistant Camera.....PETER GERLING  
2nd Unit Director of Photography.....J. MICHAEL McCLARY  
2nd Unit Camera Operator.....PHILIP PFEIFFER  
2nd Unit First Assistant Camera.....BROWN COOPER  
Steadicam Operator.....TED CHURCHILL

THE CREDITS -2-

Still Photographer.....RON PHILLIPS  
Script Supervisor.....RENÉE BODNER  
Assistant Art Director.....CRAIG EDGAR  
Researcher.....LaNELLE MASON  
Illustrator.....NIKITA KNATZ  
First Assistant Editors.....SHERRY GIBBS  
MICHAEL PACEK  
Second Assistant Editors.....CHERIE MacNEILL  
PETER WATSON  
Supervising Sound Editors.....SHARON LACKIE  
MICHAEL O'FARRELL  
Dialogue Editors.....ALISON GRACE  
ALISON FISHER  
Effects Editor.....ANKE BAKKER  
Music Editor.....JIM HENRIKSON  
Assistant Sound Editors.....ALASTAIR GRAY  
JOHN SZOGES  
IAN McPHERSON  
DAVID COLE  
RICHARD CROSTHWAIT  
Foley Artist.....ANDY MALCOLM  
Rerecording Mixers.....ANDY NELSON  
DON WHITE  
PAUL MASSEY  
ALLEN ORMEROD  
Music Scoring Mixer.....SHAWN MURPHY  
Trumpet Soloist.....MALCOLM McNAB  
Sound Mixer.....SCOTT SMITH  
Boom.....JEFFREY WILLIAMS  
MARC-JON SULLIVAN  
Cable.....MARK WEBER



THE CREDITS -3-

Leadpersons.....GREY SMITH  
BARBARA MUNCH

Swing Gang.....LARRY BOYD  
JOE MENDOZA  
BRUCE THOMAS

Asssistant Propmaster.....ANITA DALLAS

Weapons Handler.....CHARLES ROUSSEAU

Assistant Costume Designer.....HOPE HANAFIN

Wardrobe Supervisor.....CHUCK VELASCO

Costumers.....SUE MILLER  
KAREN YOUNG

Make Up Artist.....DAVID FORREST

Hair Stylist.....WERNER SHERER

Hair Stylist to Mr. Willis.....JOSÉE NORMAND

Location Manager.....VALLEY VIA RESEIGNE

Location assistant.....GEORGE BOSLEY

Construction Coordinator.....RICHARD RESEIGNE

Construction Supervisors.....JAMES CRIPPS  
SCOTT MASON

Scenic Painter.....GUENTER BARTLIK

Standby Painter.....JOE NORTHROP

Greensman.....MICHAEL MCCOMBE

Gaffer.....MURRAY CAMPBELL

Best Boy.....DARREL TAWNEY

Key Grip.....KERRY RIKE

Dolly Grip.....GERRIT GARRETSEN

Grip Best Boy.....CARL STITT

Special Effects.....TOM WARD

Location Casting.....KAREN STANDARD  
Casting Assistant.....DONZALEIGH ABERNATHY  
Additional Dialect Coaching.....NADIA VENESSE  
Production Office Coordinator.....JUDI ROSNER  
Publicist.....JUDY ARTHUR  
Production Accountants.....RAMONA VILLARRIAL  
PAULIN HO  
Production Associate.....K. C. HODENFIELD  
Set Trainee.....STUART CLARFIELD  
Production Office Assistants.....P. IOVINO  
DAVID DIX  
SARAH MARSH  
MICHAEL ROWLAND  
KAREN TURNER  
LESLIE TUCKER  
Production Secretary.....KIMBERLY BOYD  
Executive Assistant.....CHRIS COOK  
Assistants to Mr. Jewison.....KELLEY BAKER  
ELIZABETH BRODEN  
Assistant to Mr. Roth.....NANCY PRINDIVILLE  
Assistant to Mr. Willis.....DANEEN CONROY  
L.A. Production Secretary.....DAREN HICKS  
Catering.....ALLSTAR MOTION PICTURE CATERING  
Craft Service.....CHARLES NORTON  
First Aid.....ANDREW LASTER  
Animal Handler.....KAREN SPRATT  
Projectionist.....CHARLES LASTER  
Video Playback.....INTERVIDEO  
Military Consultant.....IVAN SELIN



THE CREDITS -5-

Military Advisors.....DR. GORDON WILLIAMS  
WILLIAM ALLAN HILLING  
JERRY HURLEY

Transportation Coordinator.....WAYNE STONE

Transportation Captain.....WILLIAM GILLESPIE

Washington, D.C. Location Manager.....PEGGY PRIDEMORE

Wall Engraving.....BRYAN CARTER

Main Title Design.....THEO DIMSON

Opticals by.....FILM EFFECTS

Negative Cutter.....DONAH BASSETT & ASSOC.

Negative Timer.....AUBREY HEAD

## THE CAST

Emmett Smith.....BRUCE WILLIS  
Samantha Hughes.....EMILY LLOYD  
Irene.....JOAN ALLEN  
Lonnie.....KEVIN ANDERSON  
Tom.....JOHN TERRY  
Mamaw.....PEGGY REA  
Anita.....JUDITH IVEY  
Dwayne.....DAN JENKINS  
Pete.....STEPHEN TOBOLOWSKY  
Earl.....JIM BEAVER  
Grampaw.....RICHARD HAMILTON  
Dawn.....HEIDI SWEDBERG  
Jim Holly.....KEN JENKINS  
Larry.....JONATHAN HOGAN  
Cindy.....PATRICIA RICHARDSON  
Donna.....KIMBERLY FAITH JONES  
Speaker.....DON YOUNG  
Principal.....JOE ROSS  
Drug Store Manager.....MARK SAWYER-DAILEY  
Drug Store Cashier.....LINDA KINARD  
Reverend.....REV. W.G. HARVEY  
Nurse.....REBECCA REYNOLDS  
Irene's Baby.....ERIN HENDLEY  
Donna's Baby.....TYLER COTE  
Marlene.....GENA COLLEY  
Belinda.....BELINDA COATLEY



THE CAST -2-

Volunteer.....HAZEL ELLIOTT  
Hotshot.....WALTER SPANN  
Soldiers.....TERRY DRAPER  
                                STEVE FROGUE  
                                JAMES GAINES  
                                ROD HIGHTOWER  
                                GREG SMOTHERS  
  
Veterans at dance.....CHARLIE LAMB  
  EARL COLE  
                                CLOVIS LOVELACE SR.  
                                MIKE SWINFORD  
                                MICHAEL MAYES  
                                LARRY MCCULLAUGH  
                                TOM STRATTON  
                                MIKE SMITH  
                                KEN SIGERS

THE MUSIC

"I'm On Fire"

Performed by Bruce Springsteen  
Courtesy of CBS Records, Music Licensing Department  
Written by Bruce Springsteen

"Honky Tonk Man"

Performed by Dwight Yoakam  
Courtesy of Reprise Records  
by Arrangement with Warner Special Products  
Written by Tillman Franks, Johnny Horton and Howard Hausey

"High Rollin'"

Performed by Webb Wilder  
Courtesy of Colgems-EMI Music Inc. and Sharp Circle Music  
Written by R.S. Field

"Dedicated to the One I Love"

Performed by The Mamas and the Papas  
Courtesy of MCA Records  
Written by Lowman Pauling and Ralph Bass

"Baby, I Need Your Loving"

Performed by The Four Tops  
Courtesy of Motown Record Company, L.P.  
Written by Eddie Holland, Lamont Dozier and Brian Holland

"What the World Needs Now is Love"

Performed by Jackie De Shannon  
Courtesy of Capitol Records, Inc. Special Markets Division  
Written by Hal David and Burt Bacharach

"Dancing in the Street"

Performed by Martha & the Vandellas  
Courtesy of Motown Record Company, L.P.  
Written by William Stevenson, Marvin Gaye and Ivy Jo Hunter

"I Never Felt Worse"

Performed by Jim Kimball  
Courtesy of Soundscape Productions  
Written by Jim Kimball and Steve Knox

"(Waltz Me) Once Again Around the Dance Floor"

Performed by k.d. lang  
Courtesy of Sire Records  
by Arrangement with Warner Special Products  
Written by Jack Rowland, Sarah John and Don Goodman

"Ain't Misbehavin'"

Performed by Hank Williams, Jr.  
Courtesy of Warner Bros. Records, Inc.  
by Arrangement with Warner Special Products  
Written by Andy Razaf, Thomas "Fats" Waller and Harry Brooks

THE MUSIC -2-

"Gone But Not Forgotten"  
Performed by J. Fred Knobloch  
Courtesy of Colgems-EMI Music, Inc.  
Written by J. Fred Knobloch and Scott Miller

"It'll Be Easier in the Morning"  
Performed by Hothouse Flowers  
Courtesy of London Records  
Written by Liam Ó Maonlaí, Peter O'Toole and Fiachna Ó Braonáin

"You Never Looked Better"  
Performed by Jim Kimball  
Courtesy of Soundscape Productions  
Written by Jim Kimball and Steve Knox

The producers wish to thank:

The Kentucky Film Commission  
The city of Paducah  
The town of Mayfield  
The Kentucky National Guard  
Ballard County Wildlife Management Area  
The Department of Defense  
The United States Air Force  
The 118th TAW, Tennessee Air National Guard - Nashville  
The National Park Service - National Capitol Region  
The Vietnam Veterans of America - Paducah Chapter

Panaflex (R) camera and Lenses by.....PANAVISION (R)  
Film Laboratory.....DU ART  
Prints by.....TECHNICOLOR (R)  
Post Production Facility.....FILM HOUSE - TORONTO

Dolby Stereo (DD)  
in Selected Theatres

This Motion Picture  
(C) 1989 Warner Bros. Inc.  
Screenplay  
(C) 1989 Warner Bros. Inc.  
All original score  
(C) 1989 WB Music Corp.

Distributed by WARNER BROS.  
A WARNER COMMUNICATIONS COMPANY

Rating R



OPENING ANNOUNCEMENT STORY

"IN COUNTRY," POWERFUL NEW DRAMA STARRING BRUCE WILLIS AND  
EMILY LLOYD & DIRECTED BY NORMAN JEWISON, TO OPEN HERE

"In Country," a powerful, contemporary drama starring Bruce Willis and Emily Lloyd, and directed by award-winning filmmaker Norman Jewison for Warner Bros. release, will open here on \_\_\_\_\_ at the \_\_\_\_\_ Theatre(s).

"In Country" is the portrait of one family's struggle to heal the wounds caused by Vietnam, as seen through the experiences of a young woman in rural Kentucky (Lloyd) whose father was killed in the war, and her reclusive uncle (Willis), a veteran of the same conflict.

Bruce Willis' popularity as the star of television's "Moonlighting" was expanded with the success of his feature films "Blind Date" and last year's smash hit "Die Hard." Emily Lloyd drew international raves for the British comedy-drama "Wish You Were Here," and went on to star in "Cookie."

The exceptional ensemble rounding out the cast includes Joan Allen, Kevin Anderson, Richard Hamilton, Judith Ivey, Peggy Rea and John Terry.

Norman Jewison has directed some of the most highly-acclaimed and popular films of the last two decades, including "Moonstruck," "Agnes of God," "A Soldier's Story," "Fiddler on the Roof," "In the Heat of the Night" and "The Cincinnati Kid." His films have received 45 Oscar nominations and 12 Academy Awards.

Warner Bros. presents A Richard Roth Production of A Norman Jewison Film, Bruce Willis and Emily Lloyd starring in "In Country." The motion picture also stars Joan Allen, Kevin Anderson, Richard Hamilton, Judith Ivey, Peggy Rea and John Terry. "In Country" is produced by Norman Jewison and Richard Roth, and directed by Norman Jewison. The screenplay is by Frank Pierson and Cynthia Cidre, based on the book by Bobbie Ann Mason. Charles Mulvehill is the executive producer, with Russell Boyd, A.C.S. as director of photography and Jackson DeGovia as production designer. Antony Gibbs and Lou Lombardo are the film editors. The music is composed by James Horner.

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## "IN COUNTRY"

- Production Information -

Samantha (EMILY LLOYD) never knew her father, Dwayne Hughes. Dwayne was just Samantha's age when he left their small town of Hopewell, Kentucky for Vietnam--only to be killed before she was born.

Sam's mother, Irene (JOAN ALLEN), left her old life in Hopewell for a new one in Lexington, which includes a second husband and their baby. But Sam has remained behind with her uncle, Emmett (BRUCE WILLIS)--a reclusive, cynical ex-GI whose "ten-thousand-yard stare" has followed him all the way back home from Vietnam to Kentucky.

Now, Sam feels trapped with her small-town existence and her small-town boyfriend (KEVIN ANDERSON), isolated from those around her and strangely caught in time. She is trying desperately to discover herself and her place in the world.

Obsessed with the need to find out about her father, and to learn what happened in the war nobody wants to talk about, Sam only runs into walls of silence, for the adults around her have never really acknowledged their loss. It is Emmett, as a ravaged survivor of the undeclared conflict, who might be the only person to truly help her understand. And by coaxing her uncle to reveal the suffering buried in his own past, Sam hopes to breathe new life into all of their futures.

A powerful and touching drama, "In Country" is a contemporary story of a young girl coming to terms with a war

-more-

that still rages in the hearts and minds of those she loves. It is the first feature film to focus on the homeland survivors 15 years after the conflict--the children of those who fought and died, their family, friends and the veterans themselves. It is a portrait of one family's struggle to heal the wounds caused by the war in Vietnam.

About the Production...

"'In Country' deals with the people left behind," says award-winning director Norman Jewison. "I think there's a hole left in the heart of America, in people's hearts, that has to be healed. I hope that this film and others like it can help to heal that wound."

"That's what drew me to it from the start," concurs producer Richard Roth. "I consider its message highly important for this moment in our history."

Roth, who most recently produced the unforgettable "Blue Velvet," says that the film "is serious, yet balanced by the comedy of life. Sam's effervescent personality is a hopeful counterpoint to the family's loss. As Grandpa says to Sam, 'Everybody always thought it was something--that Dwayne left you behind on earth for us, like a gift.'"

Author Bobbie Ann Mason, whose acclaimed collection Shiloh and Other Stories won the PEN/Ernest Hemingway Award for First Fiction, has been said by the New York Times to "blend Springsteen and Nabokov." "I feel that my characters are on the threshold of possibility," the author reveals.



Mason sets many of her "homegrown" stories in the far western Kentucky towns of Mayfield and Paducah. The isolated region is cut off from the rest of the state by the great Tennessee Valley Authority (TVA) Lakes. In a passage from In Country, Mason wrote, "It was like being stranded on an island, far away from civilization."

In Country, published in 1985, was unique in that it dealt not with battlefield experiences, but rather how Vietnam veterans--and their children--are faring some 20 years after the end of the war. "It's a story of the Eighties," explains Mason, "the years when the children of the soldiers who fought in Vietnam were beginning to come of age."

"'In Country' is the term the American GIs used for their time in Vietnam," Mason continues. "They spoke of being 'in country' while the rest of us were back home here in what they called 'the World.'"

"In a larger sense, 'in country' means America, for the war has come back home. The Vietnam War is every American's story. We are all connected by the names and the reflections on the Vietnam Veterans Memorial."

Mason was recently honored by the Vietnam Veterans of America with their very first President's Citation, which recognizes non-veterans who have excelled in the arts and contributed to the public's understanding of the Vietnam War and its aftermath.

Roth and Jewison decided to film "In Country" in

Mason's hometown. "Nothing could make it more real: western Kentucky represents the heartland of America," says Jewison. Once again, the director brings his masterful hand to a touching story about "ordinary" people. "In Country" joins the impressive list of Jewison films, including "The Cincinnati Kid," "The Russians Are Coming The Russians Are Coming," "In the Heat of the Night," "Fiddler on the Roof," "A Soldier's Story," and his most recent, "Moonstruck."

Oscar-winning screenwriter Frank Pierson was faced with his greatest career challenge with "In Country." "Bobbie Ann Mason told the story in such tiny little bits, the way life really happens," he notes. "In their lives, people don't have things happen and then say 'now my life has changed forever.'" For that reason, Pierson explains, "'In Country' was the hardest screenplay I've ever written."

Central to the theme of "In Country" is how an entire nation deals with the memory of a war it would rather forget. "First we must really remember it, the good and the bad," insists Pierson. "Then we can forgive ourselves and face the future with some hope of not repeating the tragedy."

Bruce Willis, whose television popularity as the star of "Moonlighting" was expanded with the huge success of last year's movie hit "Die Hard," portrays Emmett. "Emmett is a man who has a very tenuous grasp on life and fears that if he loses his grasp, he will lose himself. He's just holding on for dear life."

Emily Lloyd is the irrepressible Sam, fighting for her freedom, and working her way through the rites of passage to adulthood. Lloyd drew international raves for the British comedy-drama "Wish You Were Here," then went on to star in Susan Seidelman's "Cookie." "I interviewed many, many actresses from all over America," says Jewison, "but I kept coming back to Emily. She brings an innocence and sensitivity to Sam...and she's just bursting with energy!"

An exceptional ensemble rounds out the cast. Joan Allen, the Tony Award-winning actress who recently starred in Francis Coppola's "Tucker: The Man And His Dream," plays Sam's mother, Irene. Kevin Anderson, who received national attention in the stage and screen versions of "Orphans," is Sam's boyfriend, Lonnie. Richard Hamilton, distinguished stage, screen and television character actor, portrays her grandfather.

Judith Ivey, winner of two Tonys, is Emmett's occasional girlfriend, Anita. Sam's grandmother is portrayed by Peggy Rea, best known for her years on "The Waltons" and "The Dukes of Hazzard." And Emmett's friend and fellow veteran, Tom, is played by John Terry, who co-starred in Stanley Kubrick's "Full Metal Jacket."

The townspeople of Mayfield and Paducah, many of whom knew Mason and her family, played themselves in the film. Paducah also has a very active Vietnam Veterans of America (VVA) chapter, and many of its members participated in the



filming of "In Country." "Something quite remarkable happened," recalls Jewison. "The veterans here had a memorabilia evening, and it was the first time they got a lot of the guys out. They knew we were in town, and they knew this film was an aspect of the Vietnam War that hadn't really been dealt with before. This was about the vets--and their mothers and their fathers and their grandparents and their sons and daughters. And I think that's what touched them.

"All of us went to the memorabilia evening, and I think we expected to stay for a half hour, and we ended up staying for hours, poring over the scrapbooks and the medals. We drank together, and talked together. And we said, we're going to have a veterans dance in the film, so why don't some of you show up as extras, and one thing led to another. They were so supportive and generous with their time."

The veterans' memorial dance, with all of the small parts and extras portrayed by the Paducah vets and their families, lent authenticity to the story for cast and crew alike.

Props master Trish Gallagher had the difficult task of tracking down letters that were sent home from Vietnam. "But the vets," she says, "were so willing to share the most personal items--letters, photographs. For many it was difficult to talk about, but they seemed so glad that someone was listening. They felt it was really their film."

Dr. R. Gordon Williams, past President and current Chairman of the Board of Directors of the Paducah VVA chapter,

who worked as "sort of an unofficial advisor" on "In Country," is a psychologist who has worked with many veterans. "When we found that the movie was being made here," he says, "our initial reaction was anticipation and excitement that something like this was coming to the area. But at the same time, there was an underlying suspicion, which all Vietnam veterans carry, because of the way they've been treated.

"But this movie seems to be a very nice continuation of something that has been happening all around the country. Vietnam veterans are now feeling that people in this country are finally taking a hard, close look at what happened to us when we were in Vietnam, and what's happened to us on our return.

"When I saw some of the clips of what had been filmed, I saw some of the guys up there on the screen, where they might literally be seen by people all over the world, and it's a minor miracle for them to have been willing to do that. It's part of the healing process for them and for the country as a whole."

Production of "In Country" began in the sweltering mid-July Kentucky summer--"The Drought of '88." The crew was plagued for weeks by temperatures of 90 to 100 degrees. "I hadn't been that hot since I filmed 'Jesus Christ Superstar' in the Negev Desert!," exclaimed Jewison. Greensman Michael McCombe had to work overtime trying to keep his plants and trees not just alive, but lush. (News-cast, August 16: "The inferno continues: 54 days over 90 degrees.")

The crew had a temperature break when they filmed for six nights in the cypress swamps of the 800-acre Ballard County Wildlife Management Area. The weather cooled off, but they had to brave other discomforts--snakes, bats, ticks, chiggers, mosquitos, poison ivy and other menaces. Medics stood by as camera assistants and grips waded up to their chests in the black water. In the story, Sam goes camping alone in the Kentucky swamp; but the marsh also doubled for the swamps of Vietnam (aided by Kentucky's indigenous bamboo cane and white egrets). In a dreamlike sequence, GI's (enacted by Kentucky National Guardsmen) and North Vietnamese soldiers (portrayed by Vietnamese immigrants to the U.S.) stalked each other by moonlight.

"I think Russell Boyd's cinematography has given all these sequences such reality," says Jewison. "The story is seen through Sam's eyes, so I wanted a romantic look--the rural countryside, real, burnished summer colors, blue skies--not at all depressing. But the Vietnam sequences needed the opposite--blue and cold, like on television, the color of death. Sam takes a surrealistic trip into Vietnam; there, flight and fancy merge. For those scenes, we took off on a certain stylistic level."

The re-creation of young troops departing for Vietnam --another scene all too familiar for Americans who watched the nightly news during those difficult years--was shot at the 118th Tactical Air Wing Tennessee Air National Guard, with guardsmen as the GI's. Much the same as two decades



earlier, soldiers sat nervously on duffel bags, waiting to board. The C-130 transport plane utilized for the film still eerily displayed its scars, 180 bullet holes from its tour of Vietnam.

The emotional scenes at the Vietnam Veterans Memorial, which Jewison describes as "the wailing wall of America," were shot both at the actual location in Washington, D.C., and at a site in Paducah re-created for close-up shots. By detailed planning of camera angles with Jewison, production designer Jackson DeGovia was able to produce the effect of the monolithic monument in a smaller version. Built of glass panels etched by the same artisan who carved the original memorial, the ingenious replica combines full-sized and forced-perspective sections to show not only the wall, but the reflections which are an integral part of its design.

As filming drew to a close, Jewison mused about art and life. "This is the story of an American family in the heartland which takes an emotional journey. Our larger film family also took this journey. Our experiences in the farmlands and small towns of western Kentucky have brought the family together in a way that could never have been achieved on a Hollywood backlot."

Executive producer Charles Mulvehill adds: "Initially, 'In Country' appears to be an American story--but it's a universal reality for all peoples, because every country has their own Sam and Emmett who are forced to

reason with the stupidity of war. These families are really the debris of war, the people who have to carry that pain and loss for the rest of their lives."

"In a simple and powerful way," concludes Bruce Willis, "'In Country' has become a very important movie to me. As opposed to creating a character whose world is composed of a fictional set of circumstances, I was given the opportunity to try and flesh out a very real person whose circumstances exist in the world. I think the worth of this film will ultimately be judged by our accurate portrayal of the pain these men suffered.

"Up to now, our country received only fragments and glimpses of what happened to these men when they came home. Rather than expecting these men to heal themselves, perhaps it's time for us to begin helping them heal. Our film deals with that healing process."

Warner Bros. presents A Richard Roth Production of A Norman Jewison Film, Bruce Willis and Emily Lloyd starring in "In Country." The motion picture also stars Joan Allen, Kevin Anderson, Richard Hamilton, Judith Ivey, Peggy Rea and John Terry. "In Country" is produced by Norman Jewison and Richard Roth, and directed by Norman Jewison. The screenplay is by Frank Pierson and Cynthia Cidre, based on the book by Bobbie Ann Mason. Charles Mulvehill is the executive producer, with Russell Boyd, A.C.S. as director of photography and Jackson DeGovia as production designer.

Antony Gibbs and Lou Lombardo are the film editors. The music is composed by James Horner.

About the Cast...

BRUCE WILLIS (Emmett) began "In Country" fresh from his enormous success in the action thriller "Die Hard." Best known for his Emmy Award-winning role as David Addison, the sublimely cool detective on the long-running hit TV series "Moonlighting," Willis makes "In Country" his fourth major feature film. He made his debut in the box-office hit "Blind Date," directed by Blake Edwards, and re-united with Edwards to play cowboy star Tom Mix in "Sunset."

Willis was brought up in a New Jersey working-class family, graduating from high school in 1973. After a series of odd jobs, he enrolled in Montclair State College, known for its theatre department. He was soon auditioning in New York City and got his first part in a play called "Heaven and Earth" in 1977. He quit school and moved to a railroad flat in New York's downscale Hell's Kitchen district. He was soon acting in off-Broadway plays and commercials, while occasionally playing his harmonica and sitting in with rhythm and blues bands.

Willis's acting breakthrough came in 1984 when he replaced the lead actor in Sam Shepard's off-Broadway "Fool For Love." He stayed in the role for 100 performances, and later that year, on a trip to Los Angeles, he beat out three thousand other contenders to win the lead of "Moonlighting."

His continued pursuit of music resulted in the 1986 release of an album for Motown Records, "Bruce Willis: The Return of Bruno," which became a platinum album. This Fall will mark the release of Willis' second album for Motown Records, "If It Don't Kill You, It Makes You Stronger."

Willis's image has been changing, both professionally and personally. In his work, he's taken on roles which have increasingly broadened his range, and last year he ended his bachelor days by marrying actress Demi Moore. They became proud parents of daughter Rumer Glenn Willis while he was filming "In Country" in Kentucky.

"In Country" gave EMILY LLOYD (Samantha) her third starring role before her 18th birthday. Her remarkable film debut was in the bittersweet comedy "Wish You Were Here," which won her rave reviews and the Best Actress of the Year Award from the National Society of Film Critics.

In her second film, "Cookie," she played a high-spirited New York street kid, starring with Peter Falk in director Susan Seidelman's comedy.

Born in England, Lloyd attended eight different schools in 15 years. Yearning to become an actress, she finally reached the Italia Conti Stage School. Her father, actor Roger Lloyd Pack, tried to discourage her, but Lloyd prevailed.

Lloyd was chosen from a field of 500 young hopefuls for "Wish You Were Here," in which she displayed an astonishing range for one acting in a motion picture for the



first time.

On the final day of filming "In Country" in Kentucky, Lloyd celebrated her 18th birthday. Her next film is "Chicago Joe and the Showgirl" with Kiefer Sutherland.

Equally at home on stage and screen, JOAN ALLEN (Irene) lists impressive credits in both realms. She recently starred opposite Jeff Bridges in Francis Coppola's "Tucker: The Man and His Dream." Her other film appearances include "Compromising Positions" (her debut), the thriller "Manhunter" and Coppola's "Peggy Sue Got Married." For PBS, Allen co-starred in Arthur Miller's "All My Sons."

An original member of Chicago's acclaimed Steppenwolf Theatre, Allen received rave reviews for her starring role on Broadway in "The Heidi Chronicles" and last year won a Tony Award as Best Actress for her performance opposite fellow Steppenwolf veteran John Malkovich in Lanford Wilson's "Burn This." She had first impressed New York critics in the off-Broadway play "And A Nightingale Sang," which won her the Drama Desk, Clarence Derwent, Outer Critics Circle and Theatre World Awards. Allen then performed in the New York Shakespeare Festival's production of "The Marriage of Bette and Boo," for which the ensemble won an Obie Award.

Other stage roles have included "Dolores," "A Lesson From Aloes" and "The Miss Firecracker Contest."

KEVIN ANDERSON, who plays Sam's boyfriend Lonnie, gained national critical acclaim for his outstanding performances in the stage and screen versions of Lyle Kessler's

"Orphans." He first appeared in the play as a member of Chicago's Steppenwolf Theatre in 1985; he transferred with the play when it moved to New York City, and later appeared in the Albert Finney production in London. Finney and Anderson co-starred in the 1987 film version directed by Alan J. Pakula.

Anderson performed in "In Country" on breaks from his starring role in Chicago's Goodman Theatre production of "Pal Joey." Anderson has performed in many other plays in Chicago and remains an ensemble member of the Steppenwolf Theatre. He has also appeared in "Moonchildren" at the Second Stage in New York and "Brilliant Traces," with the Circle Rep.

Anderson's previous film appearances also include "Risky Business," "A Walk on the Moon" and "Miles From Home."

RICHARD HAMILTON (Grampaw) is one of America's finest all-around character actors, with years of distinguished stage, screen and television credits.

On Broadway, Hamilton has been seen in such productions as "Mornings at Seven," "A Touch of the Poet," "Anna Christie," and "Blood, Sweat and Stanley Poole." Off-Broadway, he created the role of "Dodge" in Sam Shepard's Pulitzer Prize-winning "Buried Child," and was also directed by Shepard in his "Fool for Love."

TV viewers have seen Hamilton in countless series and telefeatures, including "Naked City," "Taxi," "St. Elsewhere," "Brett Maverick" (as a series regular), "The Equalizer" and the Movies-of-the-Week "Wild Horses," "Dream West," "Pals" and

"The Ballad of Mary Phagan."

In features, Hamilton's credits include "The Hospital," "Arthur," "Silkwood," "Protocol," "The Sure Thing," "Heaven Help Us," "Pale Rider" and "Ironweed."

JUDITH IVEY (Anita) has won two Tony Awards and two Drama Desk Awards for her roles in "Steaming" and "Hurlyburly." She also appeared on Broadway opposite Ed Harris in "Precious Sons," for which she received a Drama Desk Award nomination, and in a revival of Noel Coward's "Blithe Spirit."

Her film appearances include Neil Simon's "Brighton Beach Memoirs," "Hello Again," "The Lonely Guy," "The Woman in Red," "Compromising Positions," "Sister, Sister," "Miles From Home," "Dirty Rotten Scoundrels" and "Everybody Wins," written by Arthur Miller and directed by Karel Reisz. She also co-starred with Jason Robards, Don Johnson and Cybill Shepherd in the television mini-series "The Long Hot Summer"; was featured in the PBS American Playhouse production "Jesse and the Bandit Queen"; and received critical acclaim for her role in the ABC movie "We Are the Children."

Veteran actress PEGGY REA (Mamaw) is perhaps best known to audiences from two popular, and strongly contrasting, television roles--sweet, placid Rose in "The Waltons," and the outrageous Lulu Hogg in "The Dukes of Hazzard."

Los Angeles born and bred, Rea has had an unusual career which saw her alternately working as a production secretary for the likes of legendary MGM musical producer Arthur Freed, and on stage, screen and television roles.

Rea's theatre credits in New York include the Cole Porter Broadway hit "Out of This World," "Lend An Ear" and "Merton of the Movies"; in Los Angeles she appeared in "The Devil's Disciple" at the Ahmanson Theatre and "Juno and the Paycock" at the Mark Taper Forum. She also co-starred in two productions of "A Streetcar Named Desire"--the national tour starring Anthony Quinn and directed by Harold Clurman in 1948-51, and the 1973 revival at the Ahmanson Theatre with Jon Voight and Faye Dunaway.

Her feature film roles have included "The 7 Faces of Dr. Lao," "Walk, Don't Run" and "Cold Turkey," among others. On television--besides "The Waltons" and "The Dukes of Hazzard"--Rea has also been seen in five episodes of "I Love Lucy," 16 separate "Red Skelton" shows, and multiple appearances on "Have Gun - Will Travel," "Gunsmoke," "Dr. Kildare" and more recently, "One Day at a Time," "All in the Family," "Maude" and the telefeatures "The Cracker Factory," "Fun and Games" and "Blood Sport." She will next appear in the mini-series "Cross of Fire," starring Lloyd Bridges and John Heard.

JOHN TERRY (Tom) co-starred in Stanley Kubrick's Vietnam-era masterpiece "Full Metal Jacket." Before becoming an actor, Terry worked a number of adventurous odd jobs, including guide on the Yukon River, log home builder and scuba-diving treasure hunter. He began acting with a local theatre group in the Smokey Mountains in 1978, moved to New York two years later, and started working in



television. His credits are the ABC pilot "The Loner" and the HBO series "Philip Marlowe, Private Eye."

Terry spent several years in Great Britain, concentrating on the stage after completing "The Living Daylights" and "Full Metal Jacket." His major British theatre credits include "The Normal Heart," "Dames at Sea" and "Sweet Bird of Youth," and he appeared on TV in the BBC drama "Land."

About the Filmmakers...

"In Country" is director/producer NORMAN JEWISON's 24th film in 25 years. The filmmaker has been personally nominated for four Oscars; his films have received 45 nominations and 12 Academy Awards. He has also been nominated for three Best Director Awards by the Directors Guild of America, and has received many international honors as well.

Born in Toronto, Ontario, Canada, Jewison made his professional debut in a minstrel show, which he directed and co-wrote, after staging and performing in both dramas and musical comedies at Malvern Collegiate Institute. Shortly thereafter, he left for World War II service with the Royal Canadian Navy. Upon his return in 1946, he enrolled at the University of Toronto's Victoria College, where he earned a Bachelor's degree in general arts in 1950.

While driving a cab for a living, Jewison found occasional work as an actor on the stage and in radio for the Canadian Broadcasting Corporation. After a two-year work/

study program with the BBC in London, Jewison wrote, directed and produced some of Canada's most popular musicals, dramas and comedy-variety shows and specials for a period of seven years with the CBC.

In 1958, Jewison accepted an invitation from CBS in New York to direct the popular series "Your Hit Parade." He followed with "The Andy Williams Show," two Harry Belafonte specials, "The Fabulous Fifties," "The Broadway of Lerner and Loewe" and the award-winning Judy Garland specials. Along the way, he collected three Emmy Awards.

Jewison's film debut as a director came with the 1963 Tony Curtis comedy "Forty Pounds of Trouble." After "The Thrill of It All," "Send Me No Flowers" (both with Doris Day) and "The Art of Love"--three more romantic comedies for Universal--Jewison became an independent filmmaker, a move that brought success with his first effort in that capacity, "The Cincinnati Kid."

Since then, Jewison's films have covered a wide range of subjects and styles, from the sharp political satire of "The Russians Are Coming The Russians Are Coming" and the elegant gamesmanship of "The Thomas Crown Affair" to the sultry mystery of "In the Heat of the Night" (winner of five Academy Awards, including Best Picture of 1967) and the angry irony of "...And Justice For All."

Jewison also directed the hit screen versions of the Broadway musicals "Fiddler on the Roof" and "Jesus Christ Superstar," the futuristic "Rollerball" and the political

drama "F.I.S.T." In 1984, he directed and co-produced the critically acclaimed "A Soldier's Story," which was nominated for three Academy Awards. The same year, Jewison and long-time collaborator Patrick Palmer co-produced "Iceman," which was directed by Fred Schepisi exclusively on Canadian locations. "Agnes of God," directed by Jewison the following year, marked the first feature he filmed in his native country; it was honored with three Academy Award nominations, including Best Actress (Jane Fonda).

In November, 1986, Jewison established the Canadian Center for Advanced Film Studies (CCAFS), akin to the American Film Institute in the United States. CCAFS offers selected filmmakers the opportunity to hone their skills to a state-of-the-art level..

Jewison's "Moonstruck," written by John Patrick Shanley and released in 1987, was a smash success and another multiple Oscar-winner, with star Cher winning for Best Actress. Jewison also produced "The January Man," written by Shanley and starring Kevin Kline and Susan Sarandon.

RICHARD ROTH (Producer) read Bobbie Ann Mason's novel In Country long before it was published and immediately envisioned that it would make a moving and poignant film.

Born in Los Angeles and trained to become a lawyer, Roth instead decided on a career in the entertainment industry. Following a stint as a trainee at MCA/Universal, he went to work as assistant to the head of production at Columbia Pictures. Gaining production experience, Roth

assisted French filmmaker Jacques Demy on his American film "The Model Shop." He then became head of development, first for Columbia Television, and then at Paramount TV.

As assistant to producer Ray Stark, Roth became associate producer of "The Way We Were." He then was sole producer of the Academy Award-winning film "Julia," directed by Fred Zinnemann, starring Jane Fonda and Vanessa Redgrave.

After producing the thriller "Manhunter," directed by Michael Mann, Roth served as executive producer of David Lynch's stunning and controversial "Blue Velvet." Roth's films have earned 12 Oscar nominations.

CHARLES MULVEHILL (Executive Producer) began work on "In Country" after producing Robert Redford's "The Milagro Beanfield War."

Mulvehill started his career with The Mirisch Company, working for five years in various capacities, ultimately as head of production. He then began a long and fruitful association with the late director Hal Ashby, producing "Harold and Maude" and "8 Million Ways to Die," and associate-producing "The Last Detail," "Bound for Glory," "Coming Home" and "Being There."

In addition to his films with Ashby, Mulvehill's other impressive producing credits include Bob Rafelson's version of "The Postman Always Rings Twice" and "Sweet Dreams," and associate producer on "Frances," "Swing Shift" and "Creator."

Academy Award winning screenwriter FRANK PIERSON was a correspondent for Time magazine before entering show

business as the story editor of the popular TV western series "Have Gun Will Travel." He later served as both producer and director of the show.

Pierson developed a number of properties for Screen Gems before turning to theatrical screenwriting. "Cat Ballou" brought Pierson his first Oscar nomination and "Cool Hand Luke" gave him a second nod from the Academy. Pierson wrote and directed the screen version of John Le Carre's "The Looking Glass War," and scripted "The Anderson Tapes" for director Sidney Lumet.

For 1975's "Dog Day Afternoon," also directed by Lumet, Pierson was honored with an Academy Award. He then returned to directing/writing with the major hit "A Star is Born," starring Barbra Streisand and Kris Kristofferson, and "King of the Gypsies," starring Eric Roberts and Susan Sarandon.

CYNTHIA CIDRE (Screenwriter) was born in Havana, Cuba in 1957. Ten years later, when her parents emigrated to the United States as political refugees, they settled in Miami's Cuban community. Cidre graduated from the University of Miami in 1978, and won a nationwide writing contest sponsored by Columbia Pictures while a graduate student there. Encouraged by her prize--and the sale of her script to Columbia--Cidre moved to Los Angeles, where she now makes her home.

In addition to "In Country," Cidre also wrote the suspenseful TV movie "I Saw What You Did" and has two scripts in pre-production stages--"Evidence of Love" for



CBS-TV, and "Little Havana," to be directed by Gillian Armstrong.

"In Country" marks director of photography RUSSELL BOYD's second film with Norman Jewison, the first being the award-winning "A Soldier's Story."

Australian-born Boyd has shot four films with that country's leading director, Peter Weir: "Picnic at Hanging Rock," "The Last Wave," "Gallipoli" and "The Year of Living Dangerously." He received the Australian AFI Award for "Gallipoli," "The Last Wave" and "Break of Day," and the British BAFTA Award for "Picnic at Hanging Rock."

Boyd was director of photography on Bruce Beresford's "Tender Mercies" and photographed "Starstruck," "Mrs. Soffel" and "High Tide" for director Gillian Armstrong. He also photographed both of the enormously successful "'Crocodile' Dundee" films.

Production Designer JACKSON DeGOVIA won extensive praise last year for re-creating the top two floors and rooftop of L.A.'s Fox Plaza building for the action-adventure hit "Die Hard" (starring Bruce Willis), including a 180-degree backdrop which meticulously detailed every building, tree and motorway visible from the structure for miles in all directions.

DeGovia received an Emmy Award for special visual effects on the mini-series "The Winds of War." His credits list over 15 major films since 1972, including the upcoming "Dad," "Punchline," "Roxanne," "'night, Mother," "Red Dawn,"

"My Bodyguard," "Spacehunter: Adventures in the Forbidden Zone" and "Thieves Like Us."

AGGIE GUERARD RODGERS (Costume Designer) has worked with many of the film industry's leading directors, including Tim Burton ("Beetlejuice"), Francis Coppola ("The Conversation"), Milos Forman ("One Flew Over the Cuckoo's Nest"), Ron Howard ("Cocoon"), George Lucas ("American Graffiti"), George Miller ("The Witches of Eastwick") and Steven Spielberg ("The Color Purple," which brought her an Academy Award nomination).

Her wardrobes have ranged from the trend-setting 1950s styles of "American Graffiti" to the futuristic imaginings of "Return of the Jedi," from the humorous fantasy of "Pee-wee's Big Adventure" and "Beetlejuice" to the gritty reality of "One Flew Over the Cuckoo's Nest" and "In Country."

ANTONY GIBBS (Film Editor) worked in a variety of British film-industry positions before becoming a full-fledged editor in 1959. Highly regarded for his innovative editing techniques, Gibbs has collaborated with some of film's most celebrated directors, including Tony Richardson ("A Taste of Honey," "The Loneliness of the Long Distance Runner," "Tom Jones," "The Loved One"), Richard Lester ("The Knack," "Petulia," "Butch and Sundance: The Early Days"), Nicolas Roeg ("Performance," "Walkabout"), Irvin Kershner ("The Luck of Ginger Coffey") and Richard Attenborough ("A Bridge Too Far").

"In Country" marks the sixth film Gibbs has edited for Norman Jewison, having previously worked on "Fiddler on the Roof," "Jesus Christ Superstar," "Rollerball," "F.I.S.T." and "Agnes of God."

Gibbs received British Academy Award nominations for "Performance," "Fiddler on the Roof," "Rollerball" and "A Bridge Too Far."

LOU LOMBARDO (Film Editor) began editing television programs in 1957, moving into feature films ten years later. His credits include films by some of the most acclaimed filmmakers of our time: Sam Peckinpah's "The Wild Bunch" and "The Ballad of Cable Hogue"; Robert Altman's "Brewster McCloud," "McCabe & Mrs. Miller," "The Long Goodbye," "Thieves Like Us" and "California Split"; Alan J. Pakula's "All the President's Men"; Robert Benton's "The Late Show," and Norman Jewison's "Moonstruck." Lombardo also edited "The January Man," produced by Jewison and written and directed by John Patrick Shanley.

Lombardo has stepped behind the camera on occasion, directing George Segal in "Russian Roulette" and Molly Ringwald in "P.K. and the Kid." He was also the co-producer of Cheech & Chong's "Up in Smoke."

JAMES HORNER (Composer) began his professional life teaching music theory at UCLA. But he was lured into film scoring by the American Film Institute and has since become one of this country's most prolific and versatile composers.

Among his credits are "Star Trek II: The Wrath of Khan," "48 HRS.," "Something Wicked This Way Comes,"

"Brainstorm," "Gorky Park," "Testament," "The Dresser,"  
"Star Trek III: The Search for Spock," "Heaven Help Us,"  
"Cocoon" and "Commando."

In 1986, Horner won dual Oscar nominations for "Aliens" and "An American Tail." "Somewhere Out There"--the song from "An American Tail"--won two Grammys (Song of the Year and Best Song for a Motion Picture). "Aliens" received a Grammy nomination for Best Instrumental Composition.

More recent Horner scores have included "The Name of the Rose," "\*batteries not included," "Willow," "The Land Before Time," "Red Heat," "Cocoon: The Return" and "Field of Dreams."

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